

# The Stage—A Mirror of the Age

## THEATRICAL BAEDEKER

**COMING**  
**BROAD**—"Lady Betty Martinale," new comedy by John Luther Long and Frank Stayton, starring Mrs. Fiske, Monday night.

**GARRICK**—"The Yellow Ticket," melodrama by Michael Morton, starring Florence Reed, Tuesday night.

### CONTINUING

**ADDELPHI**—"The Truth," revival of Clyde Fitch's comedy, Grace George more delightful than ever in excellent presentation of a brilliant play.

**CHESTNUT STREET OPERA HOUSE**—"Plate's Daughter," by Francis L. Kenzel, Miracle play spectacularly staged. Will close October 17 for New York opening.

**FORREST**—"Chin-Chin," musical fantasy, with music by Ivan Caryll. Fred Stone as a Chinese mandarin, Paulward, and a lady bareback rider. Delightful music; an engaging chorus of glorious stars.

**LYRIC**—"Passing Show of 1914," revue from the New York Winter Garden. George Monroe and Harry Fisher grotesquely funny. Money saved on clothes elaborately expended on scenery.

**WALNUT**—"The Round Up," Excellent presentation of popular drama on Wild Western life, with "Shim Hoover" as a competent and Jewish as the "unloved" fat man.

## BEING FUNNY A HARD JOB ON THE STAGE

The Comedian at the Mercy of His Audience—Fred Stone and Dave Montgomery Tell "Secret" of Their Art.

"Being funny, you know, is the hardest job in the world. To be a comedian is serious work."  
Fred Stone adjusted a wig with a five-foot queue, added a touch of rouge to his cheeks, and with a toothbrush, covered with black pencil lead heated over a candle, beaded the lashes of his eyes.



FRED STONE  
As Lady Bareback Rider.

Turning about, he was the typical Chinaman—one of the twin mandarins who come to life in the first act of "Chin-Chin."

Fred Stone and Dave Montgomery are the peer comedians in America. The variety of their roles, the versatility of their mimicry, the spontaneous laughter their antics evoke, are perhaps unparalleled in the history of American stage humor.

"How do you do it? How do you succeed in mastering so many parts in putting it over?"

"It was in the dressing room of Meares, Stone and Montgomery at the Forrest Theatre."

"Why, I'll tell you," declared Stone, closing his eyes in the dead manner that is so convincingly Chinese. "We've got first to conceive the parts. How do the things going to go we never know. Only one thing is certain in this business—our audience is the only judge, and we've got to respect our audience. We may work out all sorts of funny acts and jokes. Sometimes they get across, sometimes they don't. Now with a lot of comedians, if the audience does not respond, they say 'Gee, what an audience!' And they never try to do any better. That's the reason they don't make any great success."



DAVE MONTGOMERY—  
The Coy Wildcat Pankey.

Now, you can't take with an audience. If they don't laugh the trouble isn't with them, but with you. Then, to be successful you've got to humor them. You've got to work until you do make them laugh. That's why I say being



Mrs. Fiske—Broad.

funny professionally is one of the hardest jobs in the world.

"The call boy announced Mr. Stone's entrance on the stage. 'You never know in this game what's going to bring a laugh,' declared Dave Montgomery, as he was 'making up' as the widow Pankey, who makes her coy debut in the third scene. 'You never know until you get out before the audience and the response comes. We may be comedians, but we've got to be convincing.'"

"You bet," added Stone. "You've got to feel the part. Now, I play a Chinaman, and how to do it I didn't know."

"But we went to Chinatown, in New York," interrupted Montgomery. "And we watched the Chinese. We observed their mannerisms, their way of talking. We went into their shops and bought things, and asked about the price. We'd say something to make them laugh, and things to make them sore. That way we got their expression."

"Before 'The Red Mill' was put on we traveled in Holland," continued Montgomery. "We had \$600 worth of cameras with us, and took pictures. We got only used the knowledge we gained, but the scenery was made from our pictures."

"Yes, sir, it's hard work," declared Stone. "My greatest hit, you know, was as the Scarecrow in the 'Wizard of Oz.' Montgomery leaned over and whispered admiringly:

"I tell you, Fred was put on earth to play the Scarecrow."

"I thought of the Scarecrow for months," confided Stone. "I worked and worked to conceive the character. My children helped me in that, too, and when I got the 'make up' that amused the audience, I felt I'd got what would amuse the audience."

Mr. Stone, having discarded his Chinese entanglements, was making up as "Mr. Ignited Paderewski."

Before Mr. Stone, over his dressing table, was a photograph of the celebrated Polish pianist.

Mr. Stone was about to appear in a burlesque of the aforesaid genius. Audiences each night have laughed over the marvelous performance of Stone and the self-playing piano.

"How did you conceive it?" Mr. Stone was asked.

"I had a machine piano at my house and played it, and then ran away from the piano to amuse my children. Then the idea occurred to me that it would be amusing to have a piano that would play after you walked away from it on the stage. When we went on this show, we had a piano that would do this. We had a great deal of trouble. They wanted me to make the thing to make the audience believe I actually played a piano. I said no—I said no—I would not deceive the audience. So we finally got a piano made that played automatically after I left it, and then the audience knew I had my own piano."

"But do you plan your effects upon the audience? Don't you work tricks to get them? How, for instance, did you develop the lady bareback stunt on the horse?"

"Mr. Ignited Paderewski" bowed.

"I never work tricks, I never know how an audience is going to take my act. I have no sense beforehand of what is going to get across. After the first performance I know what is good and what isn't. When I had to do the lady bareback stunt, I worked on it—worked on it for months. I thought over the tricks that would amuse—falling off the horse—hanging in mid-air—trickiest stunt—where I appear with what seems a dummy on my knee. But it's a mannikin that does the talking. I do the pretending. Now I never thought that would make a hit, which it has."

"Last Christmas we were playing in 'The Lady and the Slipper' in Boston, and the company decided to give a something. I told my wife I'd be stage manager. 'No, Fred,' said she. 'You've got to do something. Why don't you take little George Phelps, the mannikin in the show, and make him as a ventriloquist's dummy?'"

"So I did it. Nobody in the audience or actors knew that I had a 'real' dummy on my knee. Well, Charles Dillingham saw the thing and said he wanted it in a new show. As I say, I never thought it would make a hit. I'd studied ventriloquists, knew their manner—you see, I've been familiar with the circus all my life. And when I faked a mannikin as a real dummy it struck the audience. If it wasn't for my wife I'd be a millionaire. You can't put anything over with an American audience," concluded Mr. Stone.

"Every show needs new stunts. When you run out of stunts I'll quit. I'll quit before they quit me. That's my whole feeling. When there's no applause any more I'll get off the stage."

The Small Boy's West  
As to the big realistic scale on which it is produced, its beautiful scenery, its numerous and good actors, its bucking broncos, its abundant "gun-play," its vehement battle between the ranchmen and the Apache Indians in the desert mountains, "The Round Up," at the Walnut Street Theatre, is the apotheosis of the "Wild West." It fulfills the small boy's dream, and it perfectly sets forth the stirring life of the cowboy as imagined by the city dweller.

At the head of the many able men in the cast Shep Camp affords a delightful portrayal of "Slim Hoover," the sheriff. In his more serious moments Mr. Camp demonstrates his tested talent. In his excellent comedy Mr. Camp, like some other plump Southerners, recalls in accent and chuckle the unctuous sympathetic humor of a kindly, fun-loving Negro.



Florence Reed—"The Yellow Ticket."



Ethel Amorita Kelly—"Passing Show of 1914"—Lyric.



Irene Pawloska, New Prima Donna to Appear in "Sari."



Helen Reimer—"The Truth"—Adelphi.

## The Truth in Masquerade

### Mrs. Fiske, the Woman

Mrs. Fiske and her supporting company of players, under the direction of Harrison Grey Fiske, will come to the Broad Street Theatre next Monday night for an engagement of two weeks in "Lady Betty Martinale; or, The Adventures of a Lovely Hussey," a new comedy by John Luther Long and Frank Stayton. While the comedy itself is new, its action takes place in 1850, in London.

Mrs. Fiske on the stage, we all know, with her abrupt movements, her high-pitched voice, her clipped speech, that curiously fascinating woman who sits still and somehow makes her audience believe she is acting—out Mrs. Fiske, artist, genius, hypnotist, off the boards is unknown. Rather unimaginable. It is difficult to conceive up the greatest of Lasky Sharps, for instance, in the simple and rather ordinary taste of frying potatoes.

Yet she is human, after all, and one who knows her intimately gives this picture of her.

"She reads a great deal, writes a great deal, takes long walks and sleeps about as much as did Napoleon. Very little of her life is given over to social diversion, as she has practically no time for it. Naturally, she spends much time in reading plays, although a winnowing process relieves her from the personal perusal of the hundreds that are submitted every year; but, even so, the task is one that takes both time and patience."

"Outside of her stage work Mrs. Fiske devotes the greater part of her time to the work with which she has been so long and so intimately associated, that of justice and mercy to the dumb creatures that serve man so faithfully. Mrs. Fiske was for many years a warm friend and great admirer of the late George T. Ansell, and she was one of the first women of national prominence to enlist in his humane work."

"No one can meet her without acknowledging that she is a woman of great power."

**THIS AND NEXT WEEK**  
**THE WALNUT**  
SHEP & WALNUT—HOLD A BENEFIT!  
NIGHTS—Tues., Wed., Sat., 7:30, 8:00  
SPECIAL ORCHESTRA PROGRAM

**THE ROUND UP**  
Shep Camp as "Slim Hoover"

edging that he is in the presence of a great personality. There are no affectations about her manner, there is no posing, no talking for effect, no aggressive enforcement of strong opinion; but one feels that her opinions have weight and authority.

"In talking with Mrs. Fiske, you realize that her artistic method is the visible expression of a peculiarly rich mental and spiritual equipment. And the versatility of her work, its wide scope, is an index to her character. No one whose nature was not broad as well as deep, and whose tastes were not cultivated in many directions could give us such versatile work in the drama."

"Her natural temperament is sunny. She has sympathy with joy and brightness, whimsical humor and the sparkle of wit. As we all know, the humorous temperament has also sympathy with and insight into the tragic."

By Their Voices Ye Shall Know Them  
"The American woman has usually a harsh, strident voice; but however had a woman's voice may be, she can acquire a musical intonation," said Florence Reed, who is starring in "The Yellow Ticket," which will open at the Garrick Theatre Tuesday night.

"Every continental traveler knows in what ridicule the American voice is held abroad. Our 'Yankee twang' has earned more ridicule than any other of our supposed national eccentricities. It is a singular fact that few women who possess high-pitched voices are aware of this defect."

"Very few of us have the courage to see ourselves as others see us; still fewer

are willing to hear themselves as others do. To my mind, any physical charms that a woman may have are dispelled instantly by a sharp vocal pitch—and a provincial idiom or inflection.

"Those who travel about a great deal are able to tell from what part of America strangers hail, just by listening to them. It behooves us to lower our speaking tone, that is to say, to produce our voice tones from the chest rather than from the nose, and to rid ourselves with alacrity of the provincialisms which are the weather-voices of our 'American language.' Only in this way can we hope to compete with the charm of our English sisters, whose musical voices and clear-cut enunciation are the admiration of all the world."

Miss Reed is a daughter of the late Roland Reed, is many years one of our most noted comedians. Miss Reed declares that when she was ready to make her debut on the stage she discovered a great detriment to her success in the possession of a nasal voice—an inheritance from her father, as undoubtedly was her dramatic talent. How to change her vocal pitch in order to fit herself to play leading roles became an immediate and important problem. The young actress decided to take the matter in hand without recourse to a vocal instructor.

In the garden of her country home Miss Reed practiced half an hour every morning reading aloud passages from Shakespeare and consciously dropping the register of the vocal tones with every spoken word. A vocal passage for this purpose was the "Merchant of Venice," which, Miss Reed declares, is peculiarly suited for developing and modulating the voice.

**Chestnut Street OPERA HOUSE**  
MATINEES TUESDAY, THURSDAY & SATURDAY  
**LAST WEEK**  
OF THE FAMOUS MIRACLE PLAY  
**PILATE'S DAUGHTER**  
ENGAGEMENT POSITIVELY ENDS  
Saturday Evening, Oct. 17th  
PRICES—MATINEES, 25c, 50c, 75c and \$1.00  
EVENINGS, 25c, 50c, 75c, \$1.00 and \$1.50  
1000 SEATS, EVENINGS \$1.00  
1000 SEATS, MATINEES, 50c

**GARRICK Last Mat. and Night**  
NEARLY MARRIED  
Beginning Tuesday, Oct. 13—SEATS NOW  
Yellow Ticket  
All All-Star Cast, including Edith Atten

**FORREST Last 2 Weeks, Nights at \$10**  
MONTGOMERY and STONE  
in CHIN-CHIN. Wed. Mat. Best Seats \$1.50

**PHILADELPHIA ORCHESTRA**  
LEOPOLD STOKOWSKI, Conductor  
First Concerts of the Season  
FRIDAY AFTERNOON, OCT. 16, AT 2:00  
SATURDAY EVENING, OCT. 17, AT 8:15

**PROGRAM**  
Weber.....Overture, "Der Freischutz"  
Wagner.....Symphony No. 2, in D Major  
Shubert....."The 9th and 10th Fantasies"  
Rimsky-Korsakov.....Capriccio Espagnol

**Vaudeville**  
Lew Dockstader will make his initial appearance at Keith's next week in his unique and original character of "Teddy" Roosevelt.  
A story of the Southland will be found in the presentation of a dramatic version of Irvin S. Cobb's famous story, "Sergeant Bagby," which appeared in The Saturday Evening Post. Mr. Cobb and Rozeman Bulger have collaborated in preparing it for the stage, and it is presented with elaborate scenic investiture. The act of terpsichore will be shown in an advance state in the act of MaBelle and Ballet.  
Living portraits of many of the most famous musicians and composers of the world will be presented by Lambert, known as "The Master Musician," McDevitt, Kelly and Lucey, a trio of Philadelphia, will appear in "The Piano Movers and the Actress."

**B. F. Keith's**  
2 SHOWS DAILY—MATS. AT 2 P. M., 25c & 50c. NIGHTS AT 8 P. M., 25c TO \$1  
**EXCLUSIVE VAUDEVILLE**  
NEXT WEEK  
AMERICA'S FAMOUS MINSTREL AND HUMORIST  
**Lew Dockstader**  
As "TEDDY" in "MY POLICIES"  
Lambert  
"THE MASTER MUSICIAN" | LIPINSKI'S DOGS  
MARVELOUS ANIMAL ACTORS  
**MA BELLE and HER BALLET**  
A PICTURE-GRAFF OFFERING OF GRACE AND BEAUTY  
CHRIS RICHARDS | McDevitt, Kelly & Lucey  
**MR. AND MRS. JIMMY BARRY**  
In the Character Comedy Playlet "THE RUBB"  
**LA TOY BROS.** NEW MOTION PICTURES  
"THE MAR BROS."  
EXTRA ADDED ATTRACTION:  
**"SERGEANT BAGBY"**  
Mrs. J. Barry  
IRVIN COBB'S BEAUTIFUL STORY OF THE SOUTH  
Come Always a Week in Advance—Phone, Bell, FIDELITY 1000, Keystone, Harco 2150.  
Next Week—ADELINE GENEE—Next Week  
VISITORS TO NEW YORK SHOULD NOT FAIL TO VISIT  
**B. F. KEITH'S PALACE THEATRE** 4TH BROADWAY  
WONDERFUL SHOWS IN THE MOST BEAUTIFUL HOUSE IN THE WORLD

**Academy of Music** BROAD AND  
LUCY ST. STS.  
LAST WEEK **CABIRIA**  
OF PHOTO SPECTACLE  
EMPHOXY ORCHESTRA, GRAND OPERA  
CLIQUE OF SUBSCRIPTION SALE, OCT. 13  
Send cheque to Mrs. F. P. Fitchard, 116 S. 20th  
10c, 15c, 25c, 50c, \$1.00, \$2.00, \$3.00, \$5.00, \$10.00, \$20.00, \$50.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$10000.00, \$20000.00, \$50000.00, \$100000.00, \$200000.00, \$500000.00, \$1000000.00, \$2000000.00, \$5000000.00, \$10000000.00, \$20000000.00, \$50000000.00, \$100000000.00, \$200000000.00, \$500000000.00, \$1000000000.00, \$2000000000.00, \$5000000000.00, \$10000000000.00, \$20000000000.00, \$50000000000.00, \$100000000000.00, \$200000000000.00, \$500000000000.00, \$1000000000000.00, \$2000000000000.00, \$5000000000000.00, \$10000000000000.00, \$20000000000000.00, \$50000000000000.00, \$100000000000000.00, \$200000000000000.00, \$500000000000000.00, \$1000000000000000.00, \$2000000000000000.00, \$5000000000000000.00, \$10000000000000000.00, \$20000000000000000.00, \$50000000000000000.00, \$100000000000000000.00, \$200000000000000000.00, \$500000000000000000.00, \$1000000000000000000.00, \$2000000000000000000.00, \$5000000000000000000.00, \$10000000000000000000.00, \$20000000000000000000.00, \$50000000000000000000.00, \$100000000000000000000.00, \$200000000000000000000.00, \$500000000000000000000.00, \$1000000000000000000000.00, \$2000000000000000000000.00, \$5000000000000000000000.00, \$10000000000000000000000.00, \$20000000000000000000000.00, \$50000000000000000000000.00, \$100000000000000000000000.00, \$200000000000000000000000.00, \$500000000000000000000000.00, \$1000000000000000000000000.00, \$2000000000000000000000000.00, \$5000000000000000000000000.00, \$10000000000000000000000000.00, \$20000000000000000000000000.00, \$50000000000000000000000000.00, \$100000000000000000000000000.00, \$200000000000000000000000000.00, \$500000000000000000000000000.00, \$1000000000000000000000000000.00, \$2000000000000000000000000000.00, \$5000000000000000000000000000.00, \$10000000000000000000000000000.00, \$20000000000000000000000000000.00, \$50000000000000000000000000000.00, \$100000000000000000000000000000.00, \$200000000000000000000000000000.00, \$500000000000000000000000000000.00, \$1000000000000000000000000000000.00, \$2000000000000000000000000000000.00, \$5000000000000000000000000000000.00, \$10000000000000000000000000000000.00, \$20000000000000000000000000000000.00, \$50000000000000000000000000000000.00, \$100000000000000000000000000000000.00, \$200000000000000000000000000000000.00, \$500000000000000000000000000000000.00, \$1000000000000000000000000000000000.00, \$2000000000000000000000000000000000.00, \$5000000000000000000000000000000000.00, \$10000000000000000000000000000000000.00, \$20000000000000000000000000000000000.00, \$50000000000000000000000000000000000.00, \$100000000000000000000000000000000000.00, \$200000000000000000000000000000000000.00, \$500000000000000000000000000000000000.00, \$1000000000000000000000000000000000000.00, \$2000000000000000000000000000000000000.00, \$5000000000000000000000000000000000000.00, \$10000000000000000000000000000000000000.00, \$20000000000000000000000000000000000000.00, \$50000000000000000000000000000000000000.00, \$100000000000000000000000000000000000000.00, \$200000000000000000000000000000000000000.00, \$500000000000000000000000000000000000000.00, \$1000000000000000000000000000000000000000.00, \$2000000000000000000000000000000000000000.00, \$5000000000000000000000000000000000000000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$200.00, \$500.00, \$1000.00, \$2000.00, \$5000.00, \$100.00, \$20000